

THE LITERARY WORLD.

A Journal of American and Foreign Literature, Science, and Art.

WHOLE No. 67.
VOL. III. No. 13.

NEW YORK, MAY 13, 1848.

THREE DOLLARS
PER ANNUM.

C. F. HOFFMAN, EDITOR.

OFFICE 157 BROADWAY.

OSGOOD & CO. PUBLISHERS.

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Sketches of American Life.

No. VII.

DISCOVERY, AND FIRST SETTLEMENTS OF FLORIDA.

JUAN PONCE DE LEON, a Spaniard, about the year 1512, discovered Florida. Sebastian Cabot is said to have first seen the Territory, whilst sailing along the coast, but he did not land thereon. De Leon sailed from Porto Rico, with a small squadron furnished at his own expense, and on Palm Sunday first saw the coast between St. Augustine and the River St. Mary's; the Spaniards called this Holy Day, Pascua Florida, and from that, before a landing was effected, the country was named.*

Ponce de Leon, now an old and infirm man, seems to have been lured on to the discovery of this Territory, by the representations of an Indian girl, who persuaded him that there was a spring of life in the interior of the country in which youth was renewed, and health reëstablished. It is hoped that subsequent adventurers in pursuit of at least one of these boons, may prove more fortunate than De Leon; he was shot with an arrow by an Indian in Florida, and died of the wound in Cuba soon after.

Several adventurers from Spain, Havana, and Porto Rico, seem subsequently to have entered the Territory and traded or fought with the natives. In 1528, Pomphilo de Narvaez landed near Apalachicola, with upwards of four hundred men, for the purpose of colonizing the country and obtaining gold from the natives. After wandering over the greater part of West Florida, he built rude huts near Pensacola, where several of his followers remained while he embarked. In a storm their vessels were wrecked near the mouth of the Mississippi, and but five or six persons found their way into Mexico, to tell the story of their sufferings.

But the greatest of all the adventures was about to follow: Ferdinand de Soto, a cavalier whose fortunes had been successful in South America, the chosen friend of Pizarro, who had acquired immense wealth by his share of the ransom of some of the native princes, sailed for Spain, and by his lavish displays of "Barbaric pearl and gold," excited both the court and people to unite in an enterprise he had planned for the subjugation of Florida, and the possession of its supposed riches. Brave, enduring, energetic, and enthusiastic in every enterprise, De Soto was the personification of the perfect knight of his time. He embarked for Cuba in the summer of 1539, the governorship of which island was given him that every success might attend his enterprise. Here he equipped a small fleet, and furnished it alike with implements of war and agriculture. He sailed from Havana for a bay on the western coast, that his Indian guide had represented as a safe anchoring place.† Six hundred persons

accompanied him, a large troop of horse, and a body of infantry properly armed and disciplined for the subjugation of the country: he landed, after a few days' sail, in the beautiful bay to which, on account of the Holy Day on which he disembarked, he gave the name of Spiritu Santo, or Holy Spirit Bay, and from a corruption of the word Santo, now known as Tampa Bay. An Englishman whose name was Brad-dock, in 1544, more thoroughly explored its waters, but De Soto was the first who anchored therein: its shores have suffered but little change since his day, the same immense forests skirt their margins, and the same boundless varieties of animal life still people the inlets and islands of the bay; but the rude huts of the Indian have given place to those of the emigrant, scattered at long intervals on the shores or in the interior. At the landing of De Soto, the number of souls living near these waters was greater than at present; the Indians flocked in great numbers to see his arrival. Hundreds of them were put to flight by the charge of a few horsemen, clad in complete armor, and the first few and successful charges made by De Soto and his men on these unprotected savages inspired them with such awe, that they never afterwards made an effectual stand against the advance of the Spaniards.

At the end of the first year, they advanced, after encountering innumerable hardships, as far as Apalachicola, and soon afterwards halted at Pensacola, near which was a large Indian settlement. Here De Soto sent for supplies to Havana, and looked for their arrival about the time he would return from an expedition he had planned to the North; that being the region pointed out by the Indians where gold was to be procured. Undoubtedly reference was made to the present gold region of Carolina, but De Soto was unsuccessful in procuring this mineral from either the soil or the savages; wealth was extorted from the former by the peaceful pursuits of husbandry. It is probable that the extensive region between the Suwannee and St. Mark's rivers was the first cultivated by the descendants of the Old World. It is certain that when the success of this enterprise began to be doubtful many of De Soto's followers traced their way back to the country in the neighborhood of Tallahassee, and colonized that region. Spain, with the example before her of the immense spoils that had been gathered by some of her bravest sons in other possessions of America, clung despairingly to the hope of obtaining gold in Florida; the indomitable valor, and scrupulous devotion of her warriors, were mingled with the love of temporal gains. It is probable that expeditions from Havana were silently fitted out from time to time for subjugating this Territory. The secret policy of all governments of that era with regard to colonial possessions, has left us in doubt with regard to the subject; but it is certain that a population of from five to ten thousand souls must have resided at that day or soon after about the neighborhood of Tallahassee. Their roads, cultivated fields, weapons of war, and cooking utensils are found over the whole of that country.

At St. Mark's, near the Gulf of Mexico, a strong fort was built that stands at the present day in almost perfect preservation, and would even now resist the attacks of an army unaided by cannon; it is built in the form of a parallelogram. Its walls, of great thickness, are constructed of solid masonry, and are probably forty feet in height; its solid stone roof covered with a cement of shells and lime, rests on heavy arches in which are large chambers, probably for the safe keeping of provisions, or implements of war. I was able in 1843 to trace the ditch around nearly all its foundations; it was excavated a foot from the walls, and in such a manner as to render it apparent that small fire-arms were all that were thought necessary for its defence. Within two miles of Tallahassee the ruins of the old fort of St. Louis have recently been explored, and matchlocks, rapiers, the fragments of rude cannon, and parts of nearly all the arms of war in use at the time have been brought to light. This fort, unlike that of St. Mark's, was built of wood, with regular bastions, and walls enclosing two or three acres. An adventurer from Georgia at the time I visited it was excavating the ruins for the hidden treasures that I was informed were contained therein; he had brought to light a large fragment of a cannon and a small coin of the time of Ferdinand. It is recorded, or was a tradition I heard on the spot, that the Spaniards, at the time they abandoned this fort, knowing that the tribes of the savages hovering round would instantly rush in to plunder and burn it, had placed a train of gunpowder communicating with the magazine, in such a manner that it would be fired when they were beyond danger and the place was crowded with their enemies. The train caught, and many of the savages were killed; but the remainder, aroused to fury by the death of their comrades, pursued the Spaniards, fell upon them with great violence, and killed the greater part of their number.

The ruins of a large fort near the junction of the Chattahoochee and Flint Rivers are still to be seen, and many smaller works of defence are erected over the whole of this part of the Territory. It is highly probable that these strongholds were built by the Spaniards, and emigration into the country encouraged, in the hope to which they clung so resolutely that gold was yet to be found in the interior, or towards the north, and that as Spanish power was advanced in that direction, an easy mode of retaining possession of the country, and of transmitting the precious metal to the neighboring colonies, would be opened. To one acquainted with the geography of the country and with the lines of civilization left by the former possessors of the soil, it is evident that the tide of population flowed in a northeast direction, or towards the Carolinas.

I have seen the signs of a former colony on the banks of the Suwannee, eighty miles from St. Mark's, and twenty, even now, from any

* Not from "being a place of flowers," as is generally supposed.

† It is probable that, at various times, the frail barks of

the Indians had been driven by tempestuous weather from the Island of Key West to that of Cuba.

habitation. It is not probable that communication was held with Cuba through any port nearer than St. Mark's, though the Gulf is but thirty miles off, for rather a distinct line of settlements has been traced from this point up the river, and thence across the country to the Fort of St. Mark's. These colonists probably supported themselves by cultivating the land, and by buying with trifles the game from the Indians, so abundant through this country.

A complete veil is thrown over the history of all these early colonists. It is probable the efforts in the cultivation of the soil were not encouraged by the parent government when it was found the land was sterile, unhealthy, and only gave up its gold by labor. On the upper inlets of Tampa Bay, more than three hundred miles from Tallahassee, I have found in the tumuli or mounds, that here and there are heaved throughout the land, fragments of metals, ornaments, and copper and glass beads, that show a constant communication was held in those early days with civilized men. De Soto landed some miles from the point where I obtained these antiquities. On the eastern coast, one hundred and fifty miles from this point, a large colony was protected by the garrison at St. Augustine, or at least, though several miles off, looked to it for support.

The wild descendants of the domestic animals, said to have been released by De Soto three hundred years ago, still roam at will over a great part of the Territory. Numbers of the "filthiest of the animal creation,"* are found with tusks and habits as in a state of nature. The horses used by the Indians of the present day are evidently descendants of the Spanish breed of that animal. The very fashion of the head-dress common to the savage chiefs and their followers when in full dress, points to a Moorish origin.

St. Louis, Mo., Feb., 1848.

R. S. H.

Reviews.

The French Revolution of 1848. Its Causes, Actors, Events, and Influences. By G. G. Foster and Thomas Dunn English. Philadelphia: G. B. Zeiber & Co.

This rapidly prepared and elegantly printed octavo does great credit to the ability and the diligence of its authors, whose opinions upon the varied interesting matter which they have thrown together, are expressed with equal vigor and boldness. We quote the following passage as a characteristic exposition of their views:—

"Thus we see that the new order of things in France has recognised a vital, living democracy, the very reverse of what shallow demagogues have so loudly proclaimed to us in this country as the only true democracy. Instead of the cruel, cold-blooded dogma that 'the world is governed too much,' which leaves labor helpless and weaponless to struggle and die beneath the grasping pressure of capital and combination, the new government of France boldly inculcates the warmer and more hopeful truth—'the world is wrongly governed.' It says to capital and to labor, to the strength and toil which produces, as well as to the skill and perseverance which accumulates, You shall both be protected. Emanating directly from the people, it is the imperative duty of government to protect all classes of the people, not only in their barren and theoretical political rights, but also in their right to labor and reward, as the means of life. France meets the question boldly, and thus deprives it at once of half its difficulties, and dis-

arms sneering scepticism of half its power. For when we are thus forced into the middle of the question, and stand face to face with it, how can we help asking of ourselves, *Why* is it not the duty of government to guarantee to every member of the community over which it presides, work and a fair reward? Has God brought millions of laborers into the world for the mere purpose of starving them to death? And if, then, we are not willing to charge God with so monstrous a crime, whose duty is it to see that they *have* work, and thereby food? Will the rich man do it? Will the philanthropist see to it? Will the charitable societies, for which our age is conspicuous, effect all that is required in this way? Can it be done by mutual life and health assurance companies, or by free-masonry, or odd-fellows, and other benevolent societies, by trades' unions and subsistence funds? or lastly, by prisons and hospitals, and soup societies, and the bread distribution on the almshouse steps to the 'outdoor poor?' Look around you and answer!

"And yet all these things are good in their way and as far as they can go—especially the charitable societies, many of which are truly noble; and all point unerringly the way government should go. But the system is still terribly incomplete. Paupers begging for work, and prostitutes driven from chastity by the iron hand of hunger, crowd the thoroughfares of every large city; while the prisons swarm with petty offenders, young and old, hardened and tender, nine-tenths of whom, as any magistrate will tell you, might not have sinned but for the grim want of bread that drove them forth. Even labor itself, under the influence of unlimited competition, is forced down and down, until it is compelled to accept gladly of the merest and least possible amount of wages that will prevent absolute starvation. Under this state of things, the laboring classes, forced to pack themselves into filthy garrets and noisome cellars, where the sunshine dares not penetrate through the poisonous exhalations—devoted to every species of privation and degradation which the most squalid misery can impart—men and women, and little children herded together in single rooms, without the possibility of being cleanly, or observing the ordinary decencies of life—either become beasts, or learn to pray for death. Such is the condition of the great mass of laborers throughout the world. With no possible opportunity for education, and no reason for retaining the slightest spark of self-respect or human dignity, they are naturally driven to dissipation and the most horrible debauchery, which, communicating their direful effects from parents to children, people the purlieus and poorer quarters of cities with diseased, deformed, idiotic offspring, horrible to think of, and a living curse and condemnation to any government and any system under which such a state of things can exist.

"All these abominations may be traced directly to the griping, grasping money-spirit of the age, and to the so much lauded system of *INDIVIDUAL COMPETITION*. And yet, if one ventures to suggest the plain duty of government in this matter, he is met on all sides by the senseless cries of 'no government interference!' 'let labor alone to regulate itself according to demand and supply!' 'the world is governed too much!' As if the only friend of the laborer is the rich man who bids against his neighbor rich man until the price of labor is reduced to a miserable and infamous mockery of reward; and as if 'government' was some dangerous monster, whose claws it is necessary to keep well trimmed, and who must be kept closely confined in its cage!

"Such, however, is not the opinion in France, where the true democratic ideas of the age are finding form and expression in practical realities. The people of France have tried the '*laissez faire*' system long enough, and have found themselves, under its operation, growing poorer and poorer, while the capitalists, the traders, the speculators, and the politicians have been constantly becoming more powerful, more

insolent, and more corrupt. Their idea is now to establish a government for themselves—a government which will be able to withdraw some of its protecting and sustaining care from the commercial and financial and place-holding interest, and endeavor to solve the question of liberty by not merely saying to the laborers, 'You are entitled to your rights;' but by actually putting the weary, despairing, hungry things in possession of those rights. In doing this, no injustice is intended to other classes, nor any interference with *their* rights. The plan of the government is very simple. They find labor so pressed down by the low wages effected by individual competition, that it can no longer be a consumer of its own product, which has consequently accumulated in such abundance that there is really scarcely any demand for labor. Thousands of workmen, willing to labor, and hating to be idle, beg for work. The capitalists and the manufacturers cannot give it to them. Well, then, says the government, we will establish workshops and warehouses, where you shall labor and receive regular pay—all, every one who wishes. There is no exception—everybody may work and be paid. There may be a surplus of products on hand for a time, but the demand will shortly grow up again, and meantime the government, sure not only of losing nothing but of saving seven-eighths of the money it has been obliged heretofore to expend in public charities and prisons, can afford to wait. Who can object to this *competition on a general scale*, whose inevitable tendency will be to swallow up *competition on an individual scale*, which has produced all the evils we have enumerated?

"The government, pursuing the discharge of its duties to the vast majority whose representative it is, will establish large, neat, airy, and commodious dwellings for poor families, built and carried on upon a scale of vast economies, for such laborers and their families as choose to avail themselves of the advantages thus offered. By connecting the cooking, the washing, heating, lighting, and watering of a great many of these dwellings together, while each dwelling would remain completely separated from the others, as in the long rows of respectable shopkeepers' houses at present in the better quarters of cities, even the wages at this time received by the laborer will procure more than twice the comforts and conveniences as now, and will amount in fact to a doubling of his salary. His home, too, will be cleanly, wholesome, and respectable, and when he returns at night from his toil, he will feel as if he were an actual human being, and had a right to have desires, hopes, and ambitions, even though he does not keep a shop nor do other people's thinking for them. Who will have any reason to complain of this?

"But the democratic government of France proposes to go still further. It will establish banks of discount for laborers, where they may obtain, in a small way, the means of developing, improving, and extending their industrial enterprises, in the same manner that the old-fashioned banks lend money to the mercantile classes, who have plenty of credit and plenty of endorsers. The government will accept the products of the poor man's labor in security as his endorser, and will even sell them for him if it gets a good chance, and pass the profits of the transaction over to his credit. It has also conceived a mighty and magnificent scheme for taking possession of all public works, and conducting them for the mutual benefit of all—thus affording constant employment to vast numbers of laborers; developing the resources and industry of the country in every direction; opening new markets in countless places, thereby bringing into existence immense amounts of new wealth upon which to impose a slight tax for its own support, and thus lessen the rate of tax upon the whole; and reducing the fare and freightage on railroads and canals to the lowest rate necessary to keep them in repair. *Now* railroads and other public works are constructed by private companies—who, by the way, make bold to apply for and re-

* The phrase is Gibbon's. If any one of my readers has shot a "wild hog," in Florida, he will recognise the truth in what I say.

ceive the so much dreaded aid of government—for the special benefit and emolument of the stockholders. These often succeed in obtaining a *monopoly* of the route, from the democratic government (which has such a holy horror of 'governing too much'), and which thus becomes the instrument by which a few speculators amass immense fortunes from their roads, by charging enormous rates of fare and transportation, against which there is no possibility of rebelling, and subjecting the public to every whim and caprice and petty inconvenience which the lordly stockholders or their insolent subordinates may choose. Sometimes these companies make all sure by feeding a legislature which threatens to be troubled with a conscience, on a fat slip of bonus, amounting perhaps to half a mill on the dollar, and prudently expended to save and perpetuate the princely incomes of the stockholders. On the other hand, the government will have no interest except to make travel and transportation as cheap as possible, and thus increase the facilities of public inter-communication as the surest means of giving a wholesome stimulus to every branch of industry, and still further lightening the individual burdens of labor for the support of the government itself. Who can say anything against this plan, either?

"Such are a few of the views and purposes entertained by the Republican Government of France—amounting, when fully elaborated, conjoined, and put into practical operation for a common purpose, to the establishment of a complete system of SOCIAL GUARANTEEISM—to which condition every hope, every sigh, every struggle of humanity is tending, as being the requisite preparatory state to a life of perfect and divine harmony which awaits Man upon this glorious creature, Earth, that God has given him to redeem, glorify, and enjoy. In this effort does not the government of France—so thoroughly seconded by the forbearance, moderation, and magnanimity, of its noble people—merit the blessings and the sympathies of every true friend of humanity throughout the globe?"

This is all exceedingly well; but the great error which pervades it is, that it lays down its own dogma of reform full as arbitrarily as that which it opposes. Now we are of the number of those who believe that the beneficial working of either of the principles here indicated, must depend entirely upon the character of the peoples to whom they are applied. So far as we in this country have tried the principle of *laissez faire*, our *Blouses* have flourished under it. In France the same principle has but served to build up the *Bourgeoisie* at the expense of the *Blouses* as well as of the *Nobles*.

"The forms of government (says the admirable LAMARTINE) have diversities as legitimate as the forms of character." And the same philosophic statesman thoughtfully adds: "The Monarchy and the Republic are not, in the eyes of true statesmen, *absolute principles* which are enemies to the death; they are facts which are contrasted to each other, and which can live face to face, while they understand and respect each other."

Had that blockhead Brutus comprehended the scope of these great truths, and applied them to the existing *fact* of his time, viz. that Rome, no longer a Republic, vibrated between Monarchy and Oligarchy, he would have seen the absurdity of putting Cæsar out of the way in the hope of restoring the vitality of the dead Commonwealth. This only in passing, however; for we give to Lamartine's first axiom a far wider application than to a question of the mere mechanical form of a government. It is an axiom applicable to all the questions of *policy*, which may arise under each separate form. And looking back to the state of tutelage in which the great masses of

the French people have been held for centuries,—now to their feudal lords, now to their despotic monarchs, and now to the butchering expounders of frantic doctrine in their previous great revolution,—we believe that they must still be treated as the nurslings of any government that may for a long time to come be established among them. In this country every measure of wholesome improvement indicated in the foregoing extract, could be carried out by joint-stock associations, without the guarantee of government, save to let alone the members of the association, each one of whom would be competent to look after his own affairs. In other countries, the personal honor and high social position of the principal directors would be all upon which the subordinate members would care to depend. In others again, as in France, the national character becomes the best endorsement for the integrity of the concern, when it is made a national affair; while the patriotic *esprit du corps* of the French ensures the best ability being subsidized by the government in carrying out its intentions. People know that intelligence and talent will be used in taking care of them, while the great central power ensures a stability which, in that country, does not always attend partisan efforts to get up a social imperium in imperio for themselves. We should be careful, therefore, not to look upon French affairs from an American stand-point. But we err not the less in assuming that French reforms of French conditions of society, necessarily establish fundamental principles for the happy government of the rest of mankind.

Did our limits permit we would gladly give other extracts from the original parts of the work. For while often dissenting from them, we like much the free and hearty spirit and intellectual ability with which the writers advance their own comments and interpretations of the events which they have skilfully interwoven in continuous narrative. The volume is elegantly printed, and enriched with some bold etchings.

Orta-Undis, and other Poems. By J. M. Legaré. Boston: Wm. D. Ticknor.

"Love" and "Nature," are the favorite themes of Mr. Legaré, whose graceful mind appears to be braced with a pervading religious feeling. The original poem under his signature, in our present number, is a fair specimen of his chaste and flowing style of dealing with natural objects; and the amatory poem in our last number will, with the following extract, perhaps, give the reader an adequate idea of his classic elegance of mind when dealing with matters of sentiment:—

LOQUITUR DIANA.

- * Oh Dian, thou who from thy skies
Dost nightly look into her eyes
(Her brown eyes unto thee upturned),
Say if her heart hath ever burned
As mine for her hath yearned?
- * Remembers she each summer night
When we beheld thee, from the height,
The silent woods of gloom deliver:
And saw in eddies of the river
Thy arrows fall and shiver.
- * Caressingly I held in mine
Her little hands: No joys of wine,
Or gold, or books in mortal ken,
Can yield such happiness again.
—Ah, Dian, why repeat them then?
- (Luna loquitur.)
- * Why bring them back?—Oh murmur vain!
Doth not the niser count his gain
In enfolded hid?—Thou safe and fast
Beneath the lid that shuts the past
Thy golden hours hast.
- * What more would'st thou or any one?
A precious heart thy deeds have won
For thee. Behold how earnestly
With lifted eyes she follows me,
Believing that I look on thee!"

We find in other of Mr. Legaré's verses, a spirit of chivalrous feeling and manly tenderness which gives a promise of something very delightful from his pen, when its vigor shall be more matured. Something that may mark the name he bears still higher on the rolls of literary fame than it is already firmly written by his lamented relative.

Sapphics, however, like Anacreontics and Pindarics, seem never to have been very successful with our American poets. Pindar makes a hard thing of it, in singing of "a good time coming;" Anacreon (who never in his life smelt the flavor of Hollands, cognac, or old Jamaica, not to mention Christopher North's Poteen) has got into bad repute from his supposed association with "king alcohol;" while what portends to be Sapphic inspiration is half the time a metaphysical assertion of self-sufficiency instead of tenderness and passion set to music.

It is really a curious thing to study American love-poetry, and see how little of it is an offering of affection to its idol; how much of it is a psychological disquisition upon the writer's own soul-doings. It is almost all introverted; almost all a display of the internal mechanism of thought, turned by a crank of its own, and having no more reference to one pair of eyes than another. It is got up entirely with reference to the personality of the writer, instead of the being in whom his individuality is supposed to be merged for the time; it is generally a display of mental fireworks, to glorify the writer, instead of a blaze which bursts out in spite of himself to warm his Dulcinea, and relieve the smouldering flame within.

From the character alone of the love-verses with which the poet's corners of our country newspapers swarm, a stranger might decide that we were a nation of Egotists. And yet Burns is widely read!

There is no rashness in saying that all this argues not only a very false standard of sentiment among us, but one hardly less pitiable than that which marked the Della Cruscan school of English poetry. The Rosa Matilda style of,

"Lovely river winding, winding,
Wander to my Celia dear, &c.,

was not less untrue to integrity of passion and direct poetic feeling, than the—

"Reading within my soul last night,
The wondrous characters of fol der rol,
Methought that she whose mind could once requite,
With high response, my questioning fol der rol," &c.

The blockhead! what business had he to be studying that pedantic book within him, when his winged thoughts should have been chasing that winding river with Celia, twining like her own sandal around the ankle that twinkled by the brooklet, or gushing in broken phrase that betrayed how the very throbbing of her bosom beat an alarum to a thousand emotions. Will the maid recoil at his ardor? Does she shrink from the wild breath of his song? Let his heart alone then be still his prompter, and the subdued cadence will still travel forth in tribute to her; and his complainings will be that his love found no acceptance at her hands; not that she had no appreciation of Dugald Stewart's metaphysics done into rhyme, for her edification.

We want a Burns of our own in this country. A hearty, masculine, truthful poet of the affections. Tennyson-ism and Haynes Bailey-ism, either of them well enough in itself, make a bad graft upon our native stock of Sentiment—what there was of it. When the spiritual "unattained" is so often the theme of song, it

begins to stand at last as the highest type of sentiment. The lady of Locksley Hall, and that unfortunate female whom "we met ('twas in a crowd)," with the "Oh, no! we never mention him!" gentleman, are all very interesting people in their way; but the sentimental girl, whose ideas of poetry and romance have all been developed by mental associations with "the unattained," and who happens to have a lover or husband that she may "mention," learns to think him a very commonplace citizen; and, too good to flirt with the other fellow who looked so sad when "she wore a wreath of roses," she must needs now transfer her sentiment to "the ideal." This ideal, she is partly persuaded, never has been and never could be "attained;" still, she explores for it so closely amid all the John Smiths and John Browns of her acquaintance, that she is ever on the confines of coquetry, when only engaged in a psychological inquisition.

"But will not principle check a well-trained woman in this dangerously speculative wandering of her thoughts?"

We can only answer, that it is the right of every one to think as they please in this country. It may be, too, that there are few thoughts intruding, which an active-minded American woman will not walk right up to and look in the face. Often looked at, that thought, when familiar grown, becomes, sometimes, the companion of other thoughts, to whose company she would have shrunk from introducing it originally. If it be true, then, that sentiment supplies the *antennæ* or feelers for the female mind, how important is it that that sentiment be kept in so healthy state that she may at once accept or reject a mental suggestion without familiarizing herself with the intruder, even though it be to grapple with for the sake of turning him out of doors!

Poetry is the national aliment of that sentiment which must in some way be fed, and which far more often becomes perverted than repressed by the foolish attempt to starve it out in minds of an imaginative cast. The song then which deals with the natural emotions of love, with its hopes and its fears, its delights and its regrets, as they actually exist in the breast of either party, is therefore eternal and universal in the response it meets with from the human heart. Such, notwithstanding the striking incongruities of his social position, is emphatically the character of Burns' love-songs; while the ballads of the more modern British bards which we have commented upon, turn almost exclusively upon the artificial relation in which their lovers stand towards each other, from forced inclinations and marriages of interest. So universal is this mode of presenting affection in now popular English poetry, that one is half the time tempted to believe its heroes and heroines can love nobody except those they cannot get; and that the respectable matron who is apostrophised as "the cause of this anguish, my mother," would have been appealed to precisely in the same way had the happy bridegroom exchanged places with the luckless gentleman who "spoke, his voice was low, and his eye was upon me." We again repeat that it is very queer how this hot-bed sentiment—based not upon the natural likings and recoils of young people, but upon the social mechanism of highly artificial life, should have entwined itself here with an equally spurious growth of got up intellectual sentiment, the spawn of egotism vivified upon a German novel.

Assuredly we need the manly vigor of a Burns to sing among us the theme which never can grow trite or tiresome with the

young. And meanwhile, many will accept with pleasure the not unhealthy and graceful Sapphics of our young countrymen like Legaré.

St. Mary's Hall: The Chapel of the Holy Innocents; The Address at laying the cornerstone, and the Sermon at the Consecration. By the Bishop of the Diocese. Burlington, 1847.

The Ends and Objects of Burlington College: An Address, introductory to a course of lectures, delivered in the Junior Hall of Burlington College. By the Rev. G. W. Doane, LL.D.

Sons of Washington: Bishop Doane's Address to the Students of Burlington College; July 5, 1847. Burlington: 1847.

Burlington College: Address of the Trustees. Burlington: 1847.

The Godly Heritage of Jerseymen: The first Annual Address before the New Jersey Historical Society; at their meeting in Trenton, Jan. 15, 1846: By G. W. Doane, D.D., LL.D., Bishop of New Jersey. Second Edition. Burlington: 1848.

THE four first of these pamphlets relate to Burlington College and St. Mary's Hall. The College was incorporated by the Legislature of New Jersey in 1847. St. Mary's Hall was first opened in 1837. The Chapel was consecrated March 25th, 1847. These institutions are under the immediate supervision of the Bishop of New Jersey. It is the plan of their founders, that boys and girls shall enter them at an early age, and pass through a regular course of intellectual training. Lads are fitted for College—carried through an Academical course, similar to that of other Colleges of our country, and a Theological training of three years fits them to enter upon the duties of the sacred office. During the whole period they remain at the same institution. A parallel course is marked out for females. The domestic feature of the institutions makes them somewhat peculiar. It is the design of the Bishop and the instructors to make them pre-eminently family institutions. They are to be pervaded by a domestic, brotherhood feeling. Through the whole course, a kind, refining, social influence is to be exerted. The distinctive doctrines of the Protestant Episcopal Church are to be steadily inculcated, and a high standard of education is to be maintained.

This is the plan of the Institution, as we have gathered it from the publications sent us. They give abundant evidence of zeal, perseverance, and untiring energy, on the part of Bishop Doane.

The style of the Addresses is peculiarly terse. The sentences are very short and full of meaning, everywhere revealing "the vivid pen of the Bishop of New Jersey."

We are satisfied that Schools and Colleges, in this country, to be successful must be *sectarian*. The principles of the Christian Religion, it is universally agreed, should be taught in our Seminaries of learning; and it is impossible for any set of men to decide upon a particular view of Doctrine, that shall be acceptable to the community at large. What are the essential and what the non-essential truths of Christianity is a question never yet settled, and full of occasions for controversy. And whenever a doctrine is inculcated in an institution, which is regarded by any of its patrons as fundamentally wrong—that moment their patronage is withdrawn. The only alternative is for each denomination to have its own system of education. It is the only way to secure the confidence and the support of the public to Schools

and Colleges. Such an arrangement engenders a healthy spirit of emulation. Each denomination vies with every other in perfecting its course of instruction.

Bishop Doane's Address before the New Jersey Historical Society at their first Annual Meeting, is full of interest. It is an enthusiastic congratulation of Jerseymen upon their "goodly heritage," well calculated to foster in their hearts the *mal'adie du pays*. The climate, agricultural products, mineral resources, and results of useful art, enjoyed throughout the State, are presented in a forceful style. The discourse closes with the following touching tribute to Prof. Dod:

"The joy of our first Anniversary mingles itself with grief. Since our last quarterly assembling, we have lost—oh, how immense his gain!—the excellent, the learned, the accomplished, the patriotic Dod. Oh, had he stood where I stand, how his manly bosom would have swelled! had he stood where I stand, how his beaming eyes would have flashed new fires! Oh, had he stood where I stand, how his clear trumpet voice would have been lifted up! He was a man; and all the instincts of a man kindled and glowed in him. No interest of humanity but found in him an advocate most eloquent. No effort for humanity but won from him his voice, and hand, and heart; while his devotion to his native State glowed ever with a fire the more intense, for the unbounded comprehension of his love. How nobly he led on, in the great cause of education here, who does not know? How zealously he entered into this new enterprise, who did not feel? In him, if he were living, I would find the bright example I have sought to draw; for he was, 'every inch,' a Jerseyman. And now, to his new grave I sadly turn, and say, 'there lies the noblest Roman of them all.' He went, for us and for New Jersey, all too soon. We must take up the work he did not finish. If we take it up in his spirit, if we pursue it with his energy, we shall redeem the past, we shall adorn and bless the future; and children's children, and their children's children after them, will rise and say, 'We, too, are Jerseymen.'"

[Entered, according to Act of Congress, in the Clerk's Office of the District Court for the Southern District of New York.]

The Origin of the Arabian Nights' Entertainments Considered; with some Remarks on their Literary History, Interpolations, and Additions.

"He who desires to be well acquainted with a people, will not reject their popular stories, or local superstitions."
—Sir J. Malcolm.

CHAPTER V.

SOME NOTICE OF FABULAR HISTORY, AND ITS INFLUENCE ON GENERAL LITERATURE.

FROM the earliest period fictitious narrative has been the delight of man, and has claimed his attention and regard in every age and country. It is seen in the most remote traditions, and although originating in fact, the repeated embellishments by successive exhibitors have so altered the form and features of the primitive type, that we are enabled only by patient and laborious analysis to define with any tolerable degree of exactitude where the alloy is welded on the genuine metal.

The great ambition of the human race to rise above their fellows, and to secure an imperishable immortality in the recollections of history by the performance of some warlike or heroic action, doubtless gave to early literature those traditions, which, for the better help of memory, were subsequently merged into the poetic form, and thus afforded an easy and continual narrative for the instruction and example of succeeding aspirants.

The early poetry of nations, therefore, constitutes the records of their countries; in this

metrical costume they were fain to clothe adventures, wisdom, fidelity, valor, love, beauty, &c., as the most available for their remembrance, their preservation, and their enthusiastic recitation to admiring crowds.

This use of poetry for preserving to succeeding ages, by oral tradition, the facts and incidents which had transpired, was also, of necessity, before the invention of writing, the only method that could be employed; and even this, from the original poverty of all primitive languages, was greatly confined in its operations and effects. Not only was the aid of imagination relied on by the poet or bard as a medium for the reception of his subject by his hearers, but the relator was compelled to borrow fresh material from surrounding and immediate objects for the illustration of his design, which he could not otherwise have expressed. Vast latitude was thus afforded to the capacity and imagination of the historian, who often employed action as delineative of his meaning, and whose obscurity was too frequently placed to the credit of a superior ability.

It is to this poverty of original language we must look for the various definitions which we find accompanying the same word in the vocabularies of nearly every ancient people. This amplification, however, had an amazing influence in softening the asperities and moderating the crudities of primitive dialects; and as the language improved in character, it had a corresponding effect on the material of narrative. Description began to assume a more perfect form, its variety was more extended in its character and expression, and some degree of refinement was found necessary for its general application and acceptance.

The superior intelligence of the early priesthood gave to them, in a great measure, the direction of these poetical recitals, and an increased veneration of their sacerdotal character was a consequent attendant on this display, which, by this combination and admixture of their religious and historical professions, was not a little strengthened in the estimation of the people.

These narratives, however, in process of time, became corrupted from their original authenticity, and additions were made of extraordinary actions, or abstractions perpetrated of depreciating facts, as the enthusiasm or censure of the poet thought proper to discriminate. And this was in a great measure determined by the character of the people before whom these poems were recited; for it was found far less difficult to render the personal description available to the conceptions of their hearers, than to tax their judgments with the philosophy of the actions related, or the motives which impelled the conduct they portrayed. Hence we find that mental character with its attendant virtues or vices was depicted, the former as beautiful and symmetrical in corporeal identity, while base or degraded recollections were exhibited not only as hideous and revolting in personality, but gigantic in frame and stature. Great wisdom, as in the case of Solomon, already noticed, was by this perversion described not as extraordinary intellect, but the magical effect and operations of a supernatural power,—as the mighty actions of the sons of Anak procured for them the name and character of giants.

The incidents of Scriptural history have frequently afforded the most fertile subjects for the talent of the poet or narrator; the purple tress of Nisus, King of Megara, as mentioned by the Latin poets, and on which the safety of the city depended, is evidently con-

nected with the fatal locks of Samson the Danite, as recorded in the Book of Judges.

The original cause of all these appellations and descriptions being lost in the gulf of ages, tradition stamped on their personal forms and appearance the strength and qualities that were really belonging to their mental character, heightened and distorted by a combination of natural objects with the wildest efforts of imagination.

Descending from humanity we find the same effects attendant on the early poetry of remote ages whether describing animals, birds, fish, insects, trees, vegetables, or even inanimate matter; but still the primitive type was nature and nature only, while the adjuncts, costume, or paraphernalia—so far inferior to the original standard—was of a texture which too plainly evinced how far mankind had fallen from their "first estate."

These distorted elements will, however, be found to "abound in all profane cosmogonies, where by a singular combination of the awful and sublime with the monstrous and revolting, an attempt is made to render intelligible those infinite energies of matter which surpass the limits of human comprehension."

Many transitions have doubtless taken place in the structure of these poetic records, which may be attributed mainly to the varying phases of the human mind, and the continuous change in the appearances of the different objects of surrounding nature, which, added to the revolutions of time and the sinking energies of declining years, have a constant tendency to alter, and even obliterate the forms and semblances we are accustomed to, and give that bias to the mental faculties which has greatly influenced the transition of circumstances, and the misappropriation of both form and matter.

The recollections of one poet, it is not improbable, may have contracted an entirely new phase of character from the philosophy or peculiar mental associations of his successor, and this influence, in connexion with the change of circumstance already noticed, will afford a very complete ground for the recognition of this diversity from the original type.

As an illustration of the simple causes by which these variations of incident have frequently been accomplished, it is related by Athenæus on the authority of Posidonius, that "Luernius, a Celtic chief, was accustomed, from the desire of popularity, and to gather a crowd of people as his attendants, to throw them gold and silver from his chariot; and that at a sumptuous banquet he was attended by one of the Celtic bards, who received in reward for his song, a purse of gold. His talent thus excited by his patron's excessive generosity, the bard renewed his song, adding by way of climax, the following hyperbolic panegyric: "The earth over which his chariot-wheels pass, instantly brings forth gold and precious gifts to enrich mankind."

This anecdote may serve as a key to the whole catalogue of national mythologies; the foundation of every incident and relation in which is either absorbed in the embellishments of poetry, or has been exhibited by the powerful agency of an excited imagination.

The poetical temperament of all aboriginal nations, acted on by the passing circumstances of the day, would greatly tend to furnish fresh material as necessity arose; for, as the bounds of knowledge extended, the original types, in their simple import of narrative character, would be found unequal to the restricted demands, and the narrators would, from this hiatus, be thrown on their own taste and ac-

quirements; and where this was deficient, would naturally fly to analogy as the most available resource for their wants and emergencies.

There can be no doubt that this early observation of a constantly recurring change in the aspect and appearances of nature, affecting as they did the character of facts and incidents, and acting on the senses with a power entirely derivable from the unequal tone of the human mind, greatly assisted in the original establishment of the doctrines of the metempsychosis, on the basis of which theory the faith of millions has been upheld from the ages of remote antiquity.

The early use of fable for the purpose of instruction has been shown in a previous chapter, by a reference to the parable of the Trees and the Bramble; a like illustration is given in Chronicles ii., c. 25, v. 18. By these two passages it will be seen that fiction had early reached an elevation not only adequate for general instruction, but sufficiently refined to be employed as a medium for political correction.

It will be necessary for us to notice here the religious veneration with which the parental character was regarded in those early days, and which, as compared with "modern manners," and the "observant deficiencies" of the present age in this particular, may easily be considered as approaching the despotic. The father, chief, or leader, assuming all authority as "his birthright," it was necessary that his family and dependants should studiously think before they gave utterance to words and expressions, the latitude of which might trespass on the decisions or intentions of their principal. The influence this ultra-autocracy had on the general manners of the East cannot be questioned; men became, as they advanced or receded in the ranks of life, servile or despotic, and the impress of these early lessons remains indelible and uneffaced in the characters of their descendants to the present day.

The extreme caution engendered by such despotic bearing of these chiefs and leaders, may be considered as a material cause of the great advancement which attended the progress of traditional fiction, many of the early portions of which we are necessarily compelled to regard as the only records of nations who had no other method of perpetuating the history of their existence.

Climatic influence, and the ever teeming abundance of Eastern lands, have also greatly influenced the accumulative strength and freedom displayed in fictitious narrative, which, while it predisposed the animal frame for luxurious ease and lassitude, allowed the imagination to riot in the wildest conjectures and inventions, which personal security afterwards corrected to an appearance more consistent and available for private interest or public display.

Not only were animals, &c., brought forward as the imaginary interlocutors of some peculiar truth or information, but the insensate objects of nature, as mountains and rocks, particularly if of an unusual or extraordinary appearance, were frequently, by the licence and invention of the narrator, represented as having once possessed a sentient vitality, though from the punishment or anger of some deity, now condemned to a lifeless existence as an enduring monument of offended power.

This distortion of fact will too generally be found in tracing the origin of every tradition, which "having been perverted from its primitive character for a specific agency, can only be explained by a reference to the popular history of past times and existences."

The entire absence of a particular identity, we may not err in supposing, was regarded by succeeding traditionists as decidedly advantageous for the exercise of their taste and ingenuity; and many, undoubtedly, availed themselves of so favorable an opportunity for embellishing, with the aid of poetry, an incident or circumstance which, in the plain truthfulness of prose, would not, in their estimation, have merited either notice or consideration.

It is to these causes may be attributed the universality of fiction, and the infinite variety of its "monstrous tissue." Ignorance and superstition have been described by Warton as the "parents of Imagination," and from principles so wide in their extent, and so opposite to the real interests of society, it would be in vain to look too eagerly for probability, although the ingenuity might stand confessed.

Human nature, radically the same under every circumstance of character and clime, too willingly lends its thoughts and feelings to the sophistries and perversions of credulity. The incessant desire in the human mind for change and novelty, and the eager reception of the strangest inconsistencies, by the general mass, renders permanent the authority of the interested or insidious in controlling the ignorant, the incapable, and—what must be considered far the greater portion—the indolent and unthinking.

This elementary sameness in the mental constitution and desires of humanity, will consequently preclude all specific appropriation of the original principles of fiction by any particular nation or people, which may only be regarded as the general property of human nature; inasmuch as the elements of the mental physiology being one and indivisible, in the great family of man, these principles of primitive fiction are consequently universal in their influence and dominion.

In a subject so migratory as the history of fable must of necessity be found, it would, from the fact of its national universality, be impossible to trace with accuracy its entire and distinct progress. The ancient monuments of Asiatic and Egyptian genius are most probably the earliest records of defined tradition, and from them we may naturally conclude Greece borrowed many of the subjects which her taste and poetry adorned with a grace and beauty they had not as yet received. The Indian conquests of Alexander were doubtless attended with the reintroduction to that country of her fabulous traditions, in the rich costume of her invaders' poetical philosophy; and, to these again, the Persian bards were certainly indebted for the embellishments of their traditional history, which was afterwards so condensed and illustrated by their countryman, Ferdusi.

Like the Eastern tales, of which the fables and traditions of earlier times may justly be considered the foundation, the poetic records of the Persians and Hindus were transplanted to the Arabian soil previous to the appearance of the romantic fiction of the latter; for, from the simple and nomadic character of these people, arising from their pastoral occupations and employments, nature was of necessity the earliest object of their contemplation and regard. Their poems, previous to their romance of Antur, simply described the feelings of love, and the natural objects of their artless affections; or, at most, the contest with a neighboring tribe, and the heroism of their leader.

This peculiar simplicity in the early poetry of the Arabians, will account for the singular deficiency in their ancient mythology of the usual accompaniment of "gods, heroes, spirits, and the mighty struggles of the wonderful powers of nature," so prevalent in those of In-

dia and Persia, or even in that of the northern Scalds or Scandinavian bards.

The subsistence of their Asiatic empire, however, greatly corrected this deficiency, and the magical relations of the Persians filled them with the wonder and delight which new pleasures are so capable of bestowing on their recipients and votaries.

The diffusion of particular traditions through the media of commerce, of war, or the influence of foreigners, would materially aid in subduing the discrepancies and consolidating the genius and taste of a narration, by a comparison with the national standards of other countries; and those in their turn passing through the filter of an improved discrimination, present, at last, a modified and rational fiction, in which the possible assumes a nearer contact with the probable, than at the original creation, or gives at once the means of detecting the spurious from the sterling ore.

The invasion of northern Europe by the Asiatic Goths under their chieftain Odin, to escape the encroachment of their Roman oppressors, was, doubtlessly, productive of great benefit in the improvement of their national fiction, which, by an incorporation with the fabulous histories of these invaders of the Scandinavian territory, prepared the road for the Scaldic bards, whose poetic genius soon usurped a sovereignty in the direction of the traditional histories of the whole of the northern nations.

The influence which the followers of Odin had on the national manners of their new country, would naturally produce a refinement in the character of their poetic legends, particularly when it is remembered that they brought with them "many useful arts, and the first knowledge of letters," which Odin, from his superior ability, was reputed to have invented.

So encouraging was his reception by this simple people, that he speedily acquired a permanent footing in their nations by the just policy of his conduct, and the friendship evinced by his followers. Their language, their laws, and religion became engrafted on those of their adopted country, and the name of Odin was admitted to the ranks of the Scandinavian mythology, not merely as a warrior and hero, but in the greater splendor of a benefactor, and a god!

The great extension of an enlarged fiction may from this time be pretty accurately traced. The whole of northern Europe, the Celts, Druids, Bards, and all the numerous clans and divisions of the British isles; the early fabulists of the European continent; the Minstrels, Joculators, Trouveurs, Minnesingers, Romancers, and Monastic Legendaries, have all borrowed, modified, altered, or adopted, the common elements of primitive fiction, handing down from age to age, the heroism and devotion, the wonders and enchantments, which composed the literary treasures of their predecessors in the art.

It would require a much larger space than can be afforded here, to more than glance at the general progress of fiction which we have seen maintains among every people, from the remotest ages, certain constituent and elementary principles, in which the new material has been constantly engrafted, and submitted to the continued process of a refinement which has resulted in the appearance of Classical Allegory, Romantic Fable, and the wild and wondrous magic of the Eastern Tales.

There must be something greatly fascinating in this art of Fiction, when we consider the universality of its dominion and operations. Objections have indeed been made by the fas-

tidious, to the perusal of works of this character, as useless and superfluous; without going further into this question—the validity of which, however, we deny—we would distinctly state, that if this opinion were in the least admissible, on the same grounds we may annihilate all poetry, and the highest class of metaphor, a position we presume these utilitarians would not be prepared to defend.

To such, however, who may be tenacious of an opinion on this particular point, we would refer them to an observation of the late Sir James Mackintosh in his admirable Essay on Moral Fiction:—"Nothing popular," wrote that gifted man, "can be frivolous; whatever influences multitudes must be of proportionable importance."

We should indeed pity that man who could deliberately condemn as useless or insignificant, an art which has received the sanction of the greatest minds. "Depend on it," says Sir J. Malcolm, "that man has too far advanced into an artificial state of society who is a stranger to the effects which tales and stories like these have upon a nation; and his opinions of its character are never likely to be more erroneous than when in the pride of reason he despises such means of forming his judgment."

The sage of Verulam, whose literary judgment we presume to think is entitled to some degree of attention and respect, has recorded (*De Aug. Scient.*), that Fiction "raises the mind by accommodating the images of things to our desires, and not like History and Reason subjecting the mind to things;" and Borromeo, the great collector of the Italian Novels, has distinctly stated that in the romantic fiction of his country, he has found recorded "authentic anecdotes of the private lives of sovereigns, which would in vain be sought for in ordinary histories."

Fiction, therefore, "hath its uses," and its value as a pictorial record of the customs, manners, and fashions, of ages past, and of the character of whose people our judgment can be only formed from those traces which they have left us of their intimate and social life, their daily costume and observances.

A knowledge of the ancient fictions of a people, therefore, greatly assists our proper estimation of their descendants, and is in fact the key to the cipher of their domestic emblems and allusions, to the inmost recesses of their private lives and histories.

It cannot be wondered, therefore, that Fiction—and particularly that of Eastern nations, with which our subject is more immediately connected—should have maintained so high a standing, in the ranks of Literature, or that the popularity of the Arabian Nights should have continued unabated from the period of their first presentation to the public. Their value has been universally admitted by all whose judgment is entitled to respect, and who have testified to the taste and genius of a work, which has been read in our infancy with wonder and delight, and in manhood with interest and instruction, as the richest illustrations we have of a people, to whom we must ever feel indebted for the accumulation and preservation of science, philosophy, and literature.

Entire volumes might be written in just and faithful support of these opinions, but we shall conclude by stating that of their value as a truthful picture of Eastern life, we may well be proud of a work which gave the first impetus to the mind of Dr. Adam Clarke, and to whose early attachment to which, we are primarily indebted for the most valuable Biblical commentary in existence.

SAHAL-BEN-HAROUN.

Poetry.

MAIZE IN TASSEL.

THE blades of maize are broad and green,
The farm-roof scarcely shows between
The long and softly rustling rows
Through which the farmer homeward goes.
The blue smoke curling through the trees,
The children round their mother's knees,
He sees, and thanks God while he sees.

He holds one in his sturdy hands
Aloft, when at the threshold stands
(None noticed whence)—a stranger. "Dame,"
The stranger said, as half with shame
He made request: "astray and poor,
By hunger guided to your door
I"—"Hush," she answered, "say no more!"

The farmer set the prattler down
(Soft heart, although his hands were brown!).
With words of welcome brought and poured
Cool water from the spring: the board
The wife set out. What mellow light
Made the mean hovel's walls as white
As snow!—how sweet their bread that night!

Long while their humble lot had been
To dwell with Poverty: between
Them all one pallet and a bed
Were shared. But to the latter led
The guest in peaceful slumber lay,
While, with what broken sleep they may,
The dame and host await the day.

So passed the night. At length the dawn
Arrived, and showed the stranger gone.
To none had e'er been closed their door
Who asked for alms,—yet none before
Had so much lacked in courtesy.
So spoke the wife.—Her husband, he
Sat musing by most anxiously,

Of sterner need. A drought that year
Prevailed, and though the corn in ear
Began to swell, must perish all
Unless a kindly rain should fall.
God send it straight!—or toil from morn
To eve, the hoard of buried corn,
Aye, food itself, were lost and gone.

Such thoughts now bring him to the door,
Perchance some cloud sails up before
The morning breeze. None—none; in vain
His eyes explore the blue again:
With sighs to earth returns his gaze.
Ha!—what is here?—to God be praise!
See, see the glad drops on the maize!

No mist had dimmed the night, and yet
The furrows all lay soft and wet
As if with frequent showers; nay
More—all bloom that shuns the day,
And tassel tall and ear and blade,
With heavy drops were downward weighed,
And a swift stream the pathway frayed.

Long while might I prolong this strain,
Relating thence how great his gain:
How he who held not from the poor,
Now saw his corner-cribs running o'er.
And how his riches grew amain,
And on his hillside ripened grain
When parched was that within the plain.

But who the guest was of that night
Conjecture thou—I dare not write.
We know that angels with the mien
Of men, of men the guests have been:
That he who giveth to the poor
Lends to the Lord. (I am not sure—)
The promise here deep meaning bore.

J. M. LEGARE.

South Carolina.

The Fine Arts.

NATIONAL ACADEMY EXHIBITION

(Continued.)

MR. HARDING's *Portrait of Webster* (37) is an excellent likeness, but the head wants roundness; the left side comes up so much as to appear flat. There is a good color in the flesh, and the hand is beautifully painted. We commend the sober quietness of the whole picture, amid so much in the way of portrait painting forced from and beyond the key of nature.

One of the most attractive features of the exhibition is Mr. Peele's charming picture, *The Rustic Toilet* (57). The simplicity of its treatment, so perfectly in accordance with the subject, and the harmonious broken color, are a relief to the eye, after wandering among gilded frames and pictures painted with all the force of the palette. There is not here a particle of pure color, which is almost a fault; for a few positive points would have focussed the hues and given the whole coloring of the picture more strength. It is an old subject, that of using nature's mirrors, her clear waters, for the purposes of the toilet, but we have never seen it so happily treated as in this pleasant composition. There is ease and gracefulness,—the unstudied gracefulness of innocent childhood, in the figure of the girl. She has thrown herself carelessly down by the side of the spring, over which she bends to arrange a wreath of flowers in her hair, and to her eyes the water reflects a pure image of lovely and childish innocence. There is great fidelity in the painting of every part of the picture, especially the objects in the foreground, which gives ample evidence that they have been painted from the things themselves. There is, too, in the flesh much of that pearliness of hue so difficult to obtain and so seldom found. Mr. Peele has chosen a class of subjects exactly suited to his pencil, and we hope next year to be able to congratulate him further on his success in delineations of rustic beauty, and on an improvement as manifest as that which he has shown this season.

Two landscapes by Mr. Hart are better than those of his at the Art-Union Rooms last year, but they still want nature's varied foliage, her distinctive trees, her sharply defined rocks, and her vapory skies. The artist is too fond of smoothness and softness, which is apt in a young man to degenerate into the polish of inanity. Let him paint fewer afternoon effects and more of the vigorous freshness of early morning—more of Nature's dewy greens and bright clouds that sweep cool, bracing blasts over the mountains. Let him bestow more care upon his foregrounds, painting more sharply and definitely, and his distances, which are excellent, would be better appreciated. *Coming from the Mill* (71) looks too much like a composition from the "old masters," but Nature is a better teacher than all of these, and is much more easily accessible.

Mr. Durand seems to have been admitted by universal consent to be one of the high priests of the temple of Nature, and this distinction he has well earned. Those better than he, have transcribed her pastoral teachings, her quiet lessons of beauty and grace, her gentle sermons in stones, and her harmonious tongues in trees; but he has never approached her in her majestic sublimity, and by depicting her rude and savage grandeur, excited in us those noble feelings and emotions of greatness, that rise almost into the heroic. His pictures produce in us a calmness and complacency, arising from agreeable prospects of rural

quietness and repose; a peculiar spirit of gentleness pervades his scenes—

"—Sweet interchange
Of hill, and valley, rivers, woods, and plains."

But in avoiding the rude and savage aspect of Nature, her forms of rugged grandeur, her "rough quarries, rocks, and hills, whose heads touch Heaven," we fear that he too often degenerates into the merely elegant and beautiful. We too often see that he has decked and polished Nature till she looks like a fine lady on a holiday; his natural scenery too often reminds us of the garden and the pleasure ground. We like nature refined, but not polished, made smooth but not bright, beautiful but not affected, left to her own unstudied grace, not decked out with the artificial adornments of the painter. We are happy to find in Mr. Durand's pictures of the present year less of this fault than we have been called to notice in his former landscapes. *The Scene in Dutchess County* (95) is, we think, one of the best pictures he has ever exhibited. It is full of truth as well as beauty, and so invested with the characteristics of the natural scenery of certain portions of our land, that almost every visitor who looks upon it could localize the scene. Here is real atmosphere and not the heavy vapory medium, the exhalation from fens and marshes, that has invested too many of his pictures of late. The distance is admirable, and appears from its freshness to have been painted finely and solidly without the usual addition of the thin veil of paint to give it haziness and atmosphere, and the excellence of the handling has given an air of vivid reality to the thick masses of brushwork that cover the distant hills. The picture of *The Fountain* (60) is too much in the style of those the artist exhibited last year, which hardly deserved the name of landscapes, but should rather have been called portraits of two huge trees with a background. The effect of filling up the whole foreground of the picture with such immense trunks is obvious—it dwarfs every other part of the landscape. Other trees, the figures, cattle, distant village, all diminished into miniatures, and the smooth and silver birch and its more rugged neighbor become the great features of the picture. This work has evidently cost the artist much labor, for it bears too prominently the marks of overwork; the sky is dry and tough, altogether wanting in that soft and delicate fleeciness that is the peculiar property of our summer sunset clouds; the extreme distance is better, and the immediate foreground, in which one of Mr. Durand's chief excellences—fine drawing—is so well displayed, is better still. The worst part of the picture is the fountain itself; the water is all reflection, no transparency, and the image of "the crimson sky" seems brighter than the sky itself. The "lovers" are carefully painted, but we think the introduction of such large figures is unfortunate; it gives the picture an indeterminate character. The peculiar excellences of each kind of painting do not unite, but only serve to destroy each other. The two cannot reign with equal power; either the landscape must be subordinate to the figures or the reverse. Far better than this work of so much pretension, is a little *Study from Nature* (134), which is all vigor and freshness. *The Landscape Composition* (96) is very fine; its only faults proceed from the mannerism and conventional ideas of the artist, which in the foliage and in the anatomy of the trees are so apparent. Mr. Durand is a diligent student of Nature; we know of none more so, and his example we would commend to our younger landscape

painters. He is one who sees what he is about, not with his eye alone, but with his mind; others we know labor unceasingly and fail at last, because their labor is not properly directed, for painting is the result of a process of thought, and art a mere practice of the hand under the weak guidance of an unconscious eye.

We are painfully reminded of the loss that our landscape art has sustained as we stand before the *Sketch for the Prometheus Chained* (66) by the late THOS. COLE. We fear we must wait long ere we again see upon the walls of the Academy, landscapes in which strength, dignity, and sublimity are the chief characteristics; which will carry the fancy of the spectator, as did his imaginative productions, into regions totally unthought of and unknown to him before. What we have lost is not so much the skilful hand, the judicious eye,—it is the great mind of the painter; the former may perhaps soon and easily be replaced, but the latter has left a void that no landscape painter amongst us at this present time can ever supply. Those who have seen the finished picture of which this is but the faintest sketch, will readily appreciate how continually his mind was on the stretch, gathering constantly fresh power and vigor. Powerful as this is, it is but the slightest foreshadowing of the large picture; the idea remains the same, but it has been carried out by a treatment so completely in accordance with the subject that it produces in the mind of the spectator a feeling of utter loneliness and desertion. We are glad to hear that it is now on its way back from London, and hope it will again be exhibited to the public.

During the life-time of Cole, Mr. Church was one of those who received the benefit of his instructions, and his productions show how much he profited by them, and how complete and well directed was the course of study pursued. Under the teachings of such a man it was but natural that much of his manner should have been acquired, and that the pictures of the pupil should appear to be but reflections of those of the master; but this is a fault much less apparent in Mr. Church's landscapes of this year than in those of the last exhibition. This we are glad to see, for we think he has more in him than mere imitation of another. *The River of the Water of Life* (77) has been painted with much care and labor, and contains passages of great beauty, but as a whole is too monotonous in color and too cold in hue. The sky and water are well done and there is good handling throughout the picture, well defining the distinctive features of varied foliage. The elm at the left of the foreground, though well painted, is an unfortunate selection for so prominent an object in the picture. It is too erect, the trunk is too straight and long, and the form of the tree too little picturesque for its position in the composition; some other kind of tree, we think, would have been better there. *The View near Stockbridge* (290) is a much better and much more pleasing picture. There is an air of individuality about it that testifies to the truth with which it has portrayed the actual scene. The middle ground is very admirably painted, except that the green grass looks as if it had been combed and brushed—it is too smooth. The sky with its varied clouds is admirable. The artist has evidently observed the heavens with an attentive eye, and is well versed in all their changeable forms, but we think that the cirrus cloud does not become tinged until the sun has fairly gone down. We suppose, however, that Mr. Church must

have seen it so or he would have painted it otherwise.

Mr. Shogogue has sent quite a large number of pictures to the exhibition, which are evidences rather of diligence than of skill. Most of them are fancy portraits, with fancy names, and are, perhaps, satisfactory enough to the possessors, whatever they may be to the public. One of his pictures, however, apparently soars above the region of portraiture into the realms of composition; it is the *Carnival* (70) and we allude to it simply with a view to benefit the Academician; for the picture is beneath criticism. Taking it as a text, however, for a lesson to the artist, we would say to him, "You are wasting much time, diligence, patience, and good paint and canvas to no purpose, so long as you proceed in this way, so long as you paint figures without anatomy, shadows without transparency, draperies without the slightest reference to the natural folding of the stuff; in short so long as you paint thus against Nature and against Art. Now let us advise you. Send to the next exhibition at least one picture, no matter if it be the only one, in which you have tried, actually and faithfully tried, to copy the model before you in every respect; which shall be as correctly drawn as you know how to do and as carefully colored as your eye can dictate. It is never too late to improve, and your first advance towards improvement would gratify those many friends who are willing to overlook many deficiencies, but who cannot excuse such utter absence of merit. We would rather praise than blame, and if our remarks sometimes wound we hope you will believe our purpose is sincere."

We are happy to observe a great advance in the pictures of an artist whom we have for a long time considered as stationary in his career. We refer to Mr. Spencer and his portraits. Though they still have many faults, are hard and waxen in color and manner, yet they are so much better modelled and drawn, so much richer in effect, and so much more carefully painted, that we have been quite surprised. His portraits (96) (98) (137) and (203) are quite vigorous and strong heads, and the *Flower Girl* (88), though unpleasantly crowded with brilliant and inharmonious color in the accessories, is otherwise an excellent picture. The deep shadow thrown from the bonnet over all the upper portion of the face is remarkably cool and transparent. *The Print-Seller* (143) is another good picture, so far as the head is concerned. There is an admirable effect of light about the figure, and the reflections are prettily managed. Better drawings of the hands would have made it good in every way. We are glad to commend such improvement, and wish it might be oftener found in the works of those who have received the honors of the Academy. The rank of Academician is too often the goal where ambition and improvement both expire. Few among that body retain either the feelings or the habits of the student, but they should recollect that the greatest in Art laid claim to no other appellation, even when at the summit of their glory.

Works in Press.

EASTERN LIFE, PAST AND PRESENT.
BY HARRIET MARTINEAU.

WE extract from this new work by Miss Martineau, now publishing by Lea & Blanchard, Philadelphia, the following graphic sketch of the physical causes which have

moulded the peculiar characters of Egypt and the Egyptians.

"And yet, vexatious as is its presence in many a daily scene, this sand has a bright side to its character,—like everything else. Besides its great office of preserving unharmed for a future age the records of the oldest times known to man, the sand of the desert has, for many thousand years, shared equally with the Nile the function of determining the character and the destiny of a whole people, who have again operated powerfully on the characters and destiny of other nations. Everywhere, the minds and fortunes of human races are mainly determined by the characteristics of the soil on which they are born and reared. In our own small island, there are, as it were, three tribes of people, whose lives are much determined still, in spite of all modern facilities for intercourse, by the circumstances of their being born and reared on the mineral strip to the west,—the pastoral strip in the middle,—or the eastern agricultural portion. The Welsh and Cornwall miners are as widely different from the Lincolnshire or Kentish husbandmen, and the Leicestershire herdsmen, as Englishmen can be from Englishmen. Not only their physical training is different; their intellectual faculties are differently exercised, and their moral ideas and habits vary accordingly. So it is in every country where there is a diversity of geological formation: and nowhere is the original constitution of their earth so strikingly influential on the character of its inhabitants as in Egypt. There everything depends—life itself, and all that it includes—on the state of the unintermitting conflict between the Nile and the Desert. The world has seen many struggles; but no other so pertinacious, so perdurable, and so sublime as the conflict of these two great powers. The Nile, ever young, because perpetually renewing its youth, appears to the inexperienced eye to have no chance, with its stripling force, against the great old Goliath, the Desert, whose might has never relaxed, from the earliest days till now; but the giant has not conquered yet. Now and then he has prevailed for a season; and the tremblers whose destiny hung on the event, have cried out that all was over: but he has once more been driven back, and Nilus has risen up again, to do what we see him doing in the sculptures,—bind up his water-plants about the throne of Egypt. These fluctuations of superiority have produced extraordinary effects on the people for the time: but these are not the forming and training influences which I am thinking of now. It is true that when Nile gains too great an accession of strength, and runs in destructively upon the Desert, men are in despair at seeing their villages swept away, and that torrents come spouting out from the sacred tombs in the mountain, as the fearful clouds of the sky come down to aid the river of the valley. It is true, that in the opposite case, they tremble when the heavens are alive with meteors, and the Nile is too weak to rise and meet the sand columns that come marching on, followed by blinding clouds of the enemy; and that famine is then inevitable, bringing with it the moral curses which attend upon hunger. It is true that at such times strangers have seen (as we know from Abdallatif, himself an eye-witness) how little children are made food of, and even men slaughtered for meat, like cattle. It is true that such have been the violent effects produced on men's conduct by extremity here;—effects much like what are produced by extremity everywhere. It is not of this I am

thinking when regarding the influence on a nation of the incessant struggle between the Nile and the Desert. It is of the formation of their ideas and habits, and the training up of their desires.

From the beginning, the people of Egypt have had everything to hope from the river; nothing from the desert: much to fear from the desert, and little from the river. What their Fear may reasonably be, any one may know who looks upon a hillocky expanse of sand, where the little jerboa burrows, and the hyæna prowls at night. Under these hillocks lie temples and palaces, and under the level sands a whole city. The enemy has come in from behind, and stifled and buried it. What is the Hope of the people from the river, any one may witness, who, at the regular season, sees the people grouped on the eminences, watching at the advancing waters, and listening for the voice of the crier, or the boom of the cannon which is to tell the prospect or event of the inundation of the year. Who can estimate the effect on a nation's mind and character of a perpetual vigilance against the desert (see what it is in Holland of a similar vigilance against the sea!) and of an annual mood of Hope in regard to the Nile? Who cannot see what a stimulating and enlivening influence this periodical anxiety and relief must exercise on the character of a nation? And then, there is the effect on their Ideas. The Nile was naturally deified by the old inhabitants. It was a god to the mass; and at least one of the manifestations of deity to the priestly class. As it was the immediate cause of all they had, and all they hoped for—the creative power regularly at work before their eyes, usually conquering, though occasionally checked, it was to them the Good Power; and the Desert was the Evil one. Hence came a main part of their faith, embodied in the allegory of the burial of Osiris in the sacred stream, whence he rose, once a year, to scatter blessings over the earth. Then, the structure of their country originated or modified their ideas of death and life. As to the disposal of their dead, they could not dream of consigning their dead to the waters, which were too sacred to receive any meaner body than the incorruptible one of Osiris: nor must any other be placed within reach of its waters, or in the way of the pure production of the valley. There were the boundary rocks, with the hints afforded by their caves. These became sacred to the dead. After the accumulation of a few generations of corpses, it became clear how much more extensive was the world of the dead than that of the living: and as the proportion of the living to the dead became, before men's eyes, smaller and smaller, the state of the dead became a subject of proportionate importance to them till their faith and practice grew into what we see them in the records of the temples and tombs,—engrossed with the idea of death and in preparation for it. The unseen world became all in all to them; and the visible world and present life of little more importance than as the necessary introduction to the higher and greater. The imagery before their eyes perpetually sustained these modes of thought. Everywhere they had in presence the symbols of the worlds of death and life;—the limited scene of production, activity, and change;—the valley with its verdure, its floods, and its busy multitudes, who were all incessantly passing away, to be succeeded by their like; while, as a boundary to this scene of life, lay the region of death, to their view unlimited, and everlastingly silent to the human ear.—Their imagery of death was wholly suggested by the

scenery of their abode. Our reception of this is much injured by our having been familiarized with it first through the ignorant and vulgarized Greek adoption of it, in their imagery of Charon, Styx, Cerberus, and Rhadamanthus: but if we can forget these, and look upon the older records with fresh eyes, it is inexpressibly interesting to contemplate the symbolical representations of death by the oldest of the Egyptians, before Greek or Persian was heard of in the world; the passage of the dead across the river or lake of the valley, attended by the Conductor of souls, the god Anubus; the formidable dog, the guardian of the mansion of Osiris (or the divine abode); the balance in which the heart or deeds of the deceased are weighed against the symbol of Integrity; the infant Harpocrates,—the emblem of a new life, seated before the throne of the judge; the range of assessors who are to pronounce on the life of the being come up to judgment; and finally the judge himself, whose suspended sceptre is to give the sign of acceptance or condemnation. Here the deceased has crossed the living valley and river; and in the caves of the death region, where the howl of the wild dog is heard by night, is this process of judgment going forward; and none but those who have seen the contrasts of the region with their own eyes,—none who have received the idea through the borrowed imagery of the Greeks, or the traditions of any other people,—can have any adequate notion how the mortuary ideas of the primitive Egyptians, and, through them, of the civilized world at large, have been originated by the everlasting conflict of the Nile and the Desert.

How the presence of these elements has, in all ages, determined the occupations and habits of the inhabitants, needs only to be pointed out; the fishing, the navigation, and the almost amphibious habits of the people are what they owe to the Nile; and their practice of laborious tillage to the Desert. A more striking instance of patient industry can nowhere be found than in the method of irrigation practised in all times in this valley. After the subsidence of the Nile, every drop of water needed for tillage, and for all other purposes, for the rest of the year, is hauled up and distributed by human labor—up to the point where the sakia, worked by oxen, supersedes the shadoof, worked by men. Truly the desert is here a hard task-master—or rather a pertinacious enemy, to be incessantly guarded against—but yet a friendly adversary, inasmuch as such natural compulsion to toil is favorable to a nation's character.

One other obligation which the Egyptians owe to the Desert struck me freshly and forcibly, from the beginning of our voyage to the end. It plainly originated their ideas of art. Not those of the present inhabitants, which are wholly Saracenic still, but those of the primitive race who appear to have originated art all over the world. The first thing that impressed me in the Nile scenery, above Cairo, was the angularity of almost all forms. The trees appeared almost the only exception. The line of the Arabian hills soon became so even as to give them the appearance of being supports to a vast table-land, while the sand heaped up at their bases was like a row of pyramids. Elsewhere, one's idea of sand-hills is that of all round eminences they are the roundest, but here their form is generally that of truncated pyramids. The entrances of the caverns are square. The masses of sand left by the Nile are square. The river banks are graduated by the action of the water, so that one may see a

hundred natural Nilometers in as many miles. Then, again, the forms of the rocks, especially the limestone ranges, are remarkably grotesque. In a few days, I saw, without looking for them, so many colossal figures of men and animals springing from the natural rock, so many sphinxes and strange birds, that I was quite prepared for anything I afterwards met with in the temples. The higher we went up the country, the more pyramidal became the forms of even the mud houses of the modern people; and in Nubia, they were worthy, from their angularity, of old Egypt. It is possible that the people of Abyssinia might, in some obscure age, have derived their ideas of art from Hindostan, and propagated them down the Nile. No one can now positively contradict it. But I did not feel on the spot that any derived art was likely to be in such perfect harmony with its surroundings as that of Egypt certainly is—a harmony so wonderful as to be perhaps the most striking circumstance of all to a European, coming from a country where all art is derived, and its main beauty therefore lost. It is useless to speak of the beauty of Egyptian architecture and sculpture to those who, not going to Egypt, can form no conception of its main condition—its appropriateness. I need not add that I think it worse than useless to adopt Egyptian forms and decoration in countries where there is no Nile and no Desert, and where decorations are not, as in Egypt, fraught with meaning—pictured language—messages to the gazer. But I must speak more of this hereafter. Suffice it now that in the hills, angular at their summits, with angular mounds at their bases, and angular caves in their strata, we could not but at once see the originals of temples, pyramids, and tombs. Indeed, the pyramids look like an eternal fixing down of the shifting sand-hills which are here a main feature of the desert. If we consider further what facility the desert has afforded for scientific observation—how it was the field for the meteorological studies of the Egyptians, and how its permanent pyramidal forms served them, whether originally or by derivation, with instruments of measurement and calculation for astronomical purposes—we shall see that, one way or another, the desert has been a great benefactor to the Egyptians of all time, however fairly regarded, in some senses, as an enemy. The sand may, as I said before, have a fair side to its character, if it has taken a leading part in determining the ideas, the feelings, the worship, the occupation, the habits, and the arts of the people of the Nile valley, for many thousand years.

Miscellany.

SOUL-DISCIPLINE.

No inward pang, no yearning love
Is lost to human hearts;
No anguish that the spirit feels
When bright-winged hope departs;
Though in the mystery of life
Discordant powers prevail—
That life itself be weariness,
And sympathy may fail—
Yet all becomes a discipline
To lure us to the sky;
And Angels bear the good it brings,
With fostering care on high.
Though others, weary at the watch,
May sink to toil-spent sleep,
And we are left in solitude,
And agony to weep—
Yet **THEY** with ministering zeal
The cup of healing bring,
And bear our love and gratitude
Away on heavenly wing.
And thus the inner life is wrought,
The blending earth and heaven—
The love more earnest in its glow,
Where much has been forgiven.

[MRS. OAKES SMITH.]

BANVARD'S PANORAMA, to which we called our readers' attention some months ago, is still daily exhibiting in this city. The faithfulness with which the principal features of the banks of the Mississippi river are delineated, is universally acknowledged; and all the varied shapes of river life and incident are introduced with much felicity. Many stay-at-home travellers who wish to make a run down the Mississippi in three hours or so instead of the same number of days, have here tasted of some of the pleasures of travelling without the inconveniences. We should think a trip to England would be a profitable experiment for Mr. Banvard, whom we congratulate upon the handsome reward which he is at last reaping for the hardships he has undergone.

INTERNATIONAL COPYRIGHT.—Some three weeks since two memorials addressed to Congress praying an amendment of the present law of copyright, one from John Jay, and the other signed by W. C. Bryant, and others, all of the city of New York, were presented to the House of Representatives by Mr. T. Butler King, of Georgia, upon whose motion they were ordered to be referred to a select committee. This committee has only recently been appointed, and, as we learn from a Washington letter, consists of the following gentlemen: T. Butler King, of Georgia; George P. Marsh, of Vermont; Charles J. Ingersoll, of Pennsylvania; Horace Mann, of Massachusetts; Isaac E. Morse, of Louisiana; Henry W. Hilliard, of Alabama; Alexander D. Sims, of South Carolina; William P. Preston, of Virginia; and Henry C. Murphy, of New York.

Most of these gentlemen are well known to the public for the interest which they have taken in advancing the cause of letters. We anticipate, says the *Evening Post*, at their hands an able and elaborate report in favor of amending the present law of copyright, in such a manner as to relieve American authors from the overwhelming competition of unbought foreign literature, and to secure them, also, in the right to furnish translations of their own works. We look to the committee to dispel, at once and for ever, the idle objections which have been urged against an international copyright—a measure necessary alike for the protection of authors, the security of publishers, the advancement of sound morals, the establishment of a national literature, and the vindication of the American character.

A NEW FISH STORY.—We have heard of a gentleman on the Hudson, who every afternoon calls the finny tenants of his pickerel pond together by ringing the dinner bell; and the *Boston Transcript* gave last summer some account of a little girl at Rocky Nook, in Hingham, who had succeeded in taming some fish in a pond, so that they would come at her call and feed out of her hand. The following story rather beats both of these.

At the meeting of the Liverpool Literary and Philosophical Society, held on Monday, some most extraordinary statements, relative to the instinct of the brute creation, were made by a visitor, one Dr. Warwick. He said that when he resided at Dunham, the seat of the Earl of Stamford and Warrington, he was walking one evening in the park, and came to a pond where fish, intended for the table, were temporarily kept. He took particular notice of a fine pike, of about six pounds weight, which, when it observed him, darted hastily away. In so doing it struck its head against a tenterhook in a post (there being several in the pond, placed there to prevent poaching), and as it afterwards appeared, fractured its skull, and turned the optic nerve on one

side. The agony evinced by the animal was most horrible. It rushed to the bottom, and boring its head into the mud, whirled itself round with such velocity that it was almost lost to the sight for a short interval.

It then plunged about the pond, and at length threw itself completely out of the water on to the bank. He (the doctor) went and examined it, and found that a very small portion of the brain was protruding from the fracture in the skull. He carefully replaced this, and with a small silver toothpick, raised the indented portion of the skull. The fish remained still for a short time, and then he put it again into the pond. It appeared at first a good deal relieved, but in a few minutes it again darted and plunged about until it threw itself out of the water a second time. A second time Dr. Warwick did what he could to relieve it and again put it into the water. It continued for several times to throw itself out of the pond, and with the assistance of the keeper, the doctor made a kind of pillow for the fish, which was then left in the pond to its fate. Upon making his appearance at the pond on the following morning, the pike came towards him to the edge of the water, and actually laid its head upon his foot. The doctor thought this most extraordinary, but he examined the fish's skull, and found it going on all right. He then walked backwards and forwards along the edge of the pond for some time, and the fish continued to swim up and down, turning whenever he turned, but being blind on the wounded side of its skull, it always appeared agitated when it had that side towards the bank, as it could not then see its benefactor.

On the next day he took some young friends down to see the fish, which came to him as usual, and at length he actually taught the pike to come to him at his whistle, and feed out of his hands. With other persons it continued as shy as fish usually are. He (Dr. Warwick) thought this a most remarkable instance of gratitude in a fish for a benefit received, and as it always came at his whistle, it proved also what he had previously, with other naturalists, disbelieved, that fishes are sensible to sound.

Glimpses of Books.

A RUSSIAN BOOKSELLER.

"MR. SONOFF'S business is flourishing; he is an exception to other booksellers and publishers in Russia, who are only rich in imagination, and live on in hope. The fact is, Mr. Sonoff follows a course unlike that pursued by the trade in general. He has no wish to be the publisher of authors of celebrity, and is quite indifferent to the honor of associating his name with that of illustrious men, destined to descend to posterity. In this particular, Mr. Sonoff is not quite so short-sighted as may be at first imagined: the result proves it,—a satisfactory result, which we express in the word capital. Judging from his own accumulations, and from the ill success which attends those who pursue a different course, we must conclude that it is ruinous in Russia to publish the works of literary celebrities: not that Mr. Sonoff is incapable of appreciating first-rate productions, or that he despises compositions of a high order; far from it, his respect for them is great; he buys them sometimes, and reads them always, but he considers them as addressed only to the elevated orders of society, and knows that their publications will not enable booksellers to profit, or even to live.

"Like a thorough man of business, he knows it is the demand for the article that enriches the vendor, and that the most profitable trade in the world is done with the people.

"Such reasoning may be considered by some as narrow and selfish, and as resulting from cupidity; but there is, viewed in one light, at least, seeming patriotism in it.

"Mr. Sonoff knows how to gloss it over, by saying that it enlightens the mass of the population, to whose instruction he devotes himself, and the sum he receives from the people forms but a small indemnity for the glory he abandons to his brethren.

"He publishes alphabets and catechisms, but rarely grammars, for the Russian grammar is so difficult and so crabbed! and he considers that as the nobility do without it, it would be disrespectful in the peasantry to require it.

"He does not refuse to sell prints, but produces highly colored subjects on the most ordinary occurrences.

"To the original Russian map of the world he is very partial; it is indeed a curious production, and merits a place in all museums and public libraries. The reader has probably never seen it, and it would be a puzzle to name the author. Like most useful and popular discoveries, the Russian map of the world was doubtless invented by some unknown genius—some itinerant Homer. It favors the opinion of the primitive Russian peasant, who thinks that the earth, surrounded by water, reposes on a fish—an immense but invisible whale; the sea is represented by a large blue circle called the *Great Ocean*.

"A church is the symbol of Moscow, with the inscription—'the Orthodox Country.' France is a square, placed at will, and denominated 'country rich in wines.' The boundaries of kingdoms and empires are curiously jumbled up; the Russian peasant holds geographical science very cheap.

"The burlesque and popular picture of the cat buried by the mice, can be procured at Mr. Sonoff's shop. These engravings are in great request, and are to be met with in every inn on the high roads and bye-roads alongside of the portraits of Napoleon and Alexander, and the print of the entrance of the allies into Paris.

"But novels are the great source of profit to Mr. Sonoff; porters and footmen are his most numerous customers; a taste for reading descends in Russia, as it does in Paris, to the hall and to the lodges of the *dvorniks*. Romances are generally in demand; and to supply the place of original works, few of which exist, translations adapted to the public taste occupy the first rank; next come the adventures of highwaymen; and then moral tales; especially those which describe the escape of young women from seduction. 'The histories of innocent and persecuted girls,' said Mr. Sonoff with the *bonhomie* of a shopkeeper, 'are much sought for, and we cannot have too many of that nature.'

"Mr. Sonoff does not sell his works by the individual copy, it is not sufficiently expeditious, nor by the weight, which would not be enough remunerative; he sells them by measure, by the *archine*, or by the *metre*, by the ell or fathom. Do you require some novels or select works? You can have them from left to right, or from right to left, in the Jewish or in the Russian fashion.

"His travelling clerks explore the most distant provinces, and the pedlars who are met with carrying enormous bags filled with books on their shoulders, are generally in his service. The fair of Nijni is the principal entrepot; and he pours out by that channel the works which might otherwise stagnate in his shop.

"Sonoff is at no loss for authors, but he gives the preference to translators, because the works he selects are such as have been already approved of by public opinion, and are calculated to guide and enlighten public taste. The love of progress in this respect gets the better of

his natural feelings; but he redeems this liberalism by his attention to morality.

"Among his translators Mr. Zwëtaieff was the favorite. A delightful person was Mr. Zwëtaieff when sober, which was about once in seven days; for his rule was to rest for six days and work upon the seventh, which made it difficult for Mr. Sonoff to get hold of him.

"Whenever he received a sum of money, no matter how large, he became invisible as long as it lasted; but the void in his pocket brought him back invariably to Mr. Sonoff, who, to prevent his escape, was accustomed to lock him up, and load him with work.

"Whenever Sonoff laid hands on Zwëtaieff, he took care to place before him a ream of paper, and a quart bottle of brandy. Zwëtaieff took off his boots to keep his head clear, and placed himself at the disposal of his patron.

"He wrote with a goose quill—but it was a flying one, and filled a quire of paper as expeditiously as he emptied a bottle of brandy.

"In the last operation it would have been difficult to find his equal in all the Russias; Poland, perhaps, might have furnished a rival.

"He did not require a dictionary—he was a living one himself; he was never embarrassed by a phrase; the literary locomotive travelled mountains and valleys without once stumbling or repeating himself.

"Thinking that a man who knows two languages (he translates from the French and German), is worth two men, and that he who knows three is worth three men, he insisted on being remunerated in proportion, and Sonoff was in despair at the increased demands of the writer.—Formerly he had been satisfied with a *dougrivenoi* (eighty cents); then he insisted on a *polinnik* (two francs); and latterly he demanded a silver rouble, about four francs, whenever, after two days' labor, he deposited materials for a volume on Mr. Sonoff's table. In proportion as French ideas entered his brain, his throat acquired a partiality for French brandy, and he declared that what was manufactured in Russia under that name, was too vulgar for his palate. Sonoff protested long against this outrage to patriotism, but Zwëtaieff insisted, and making it a *sine qua non*, Sonoff was obliged to yield, and substitute cognac for *Jeraphëtisch*."—*The Russian Sketch-Book*.

Recent Publications.

The Public and Private History of the Popes of Rome, from the Birth of Christ and St. Peter, the First Bishop of Rome, to Pope Pius IX. the present Living Pope, including the History of Saints, Martyrs, Fathers of the Church, Religious Orders, Cardinals, Inquisitions, Schisms, and the Great Reformers. Parts I to IV. By Louis Marie de Cormenin. Philadelphia: T. B. Peterson, 98 Chestnut St.

THE work which bears the foregoing inviting and comprehensive title is in course of publication in the serial form. It was published a year or two ago by Campbell of Philadelphia, and the plates having changed hands, the present proprietor seems bent upon giving it an extensive circulation. Not having access to the original French, we are not prepared to pronounce upon the faithfulness of the translation, but we are not favorably impressed with the style; literal it may be, elegant it certainly is not. A curious instance of misinterpretation (so, in the absence of the original, we have reason to surmise) of the common style of French phrase, commencing with "on," and involving a ludicrous contradiction, occurs on the very first page of the History. "The disciples of Christ did not employ force to cause men to receive their precepts; on the contrary, they were persecuted in all ways, and their

preaching, aided by their example, made the most rapid progress. They persecuted the man of God. They pursued him with a fury, &c."

As to the substance of the work it appears to be readable enough, and making due allowance for the touches which may be thrown in to give a piquancy to the dry details of history, and of which the epithet "private" affords a significant hint, it may pass muster for what is nowadays termed popular reading, where minute accuracy is not always considered indispensable; but as it is without notes and references to authorities, the labor of verification would be too onerous for the student who might not be disposed to confide in the ipse dixit of M. de Cormenin, alias Timon; and Bower, and Ranke, and other standard writers will still continue to be his most valuable aids in the study of The History of the Church of Rome.

The Wanderings and Fortunes of some German Emigrants. By Frederick Gerslæcker. Translated by David Black. New York: D. Appleton & Co., 200 Broadway, 12mo. pp. 270.

HAVING been favored with a copy in advance of publication, we have read this interesting volume with much gratification. Several extracts which are already in type have been crowded out; but they will appear next week. It purports to relate the adventures of a party of Germans who came to the United States under a mutual agreement to buy land in the West, and cultivate it in common. The emigrants, sixty-five in number, are supposed to have left Bremen about five years ago in the good ship *Hoffnung*. The voyage is very well told, and the details of a passage in the steerage form a good supplement to the minute account of cabin life in a steamer given by Mr. Abbott in his *Summer in Scotland*. Landing at New York, they suffer from the impositions to which strangers in all large cities are liable. At length they meet with a certain Dr. Normann, from whom, after some negotiation, they purchase 160 acres of land on the Big Hatchee River in Tennessee, putting implicit confidence in his representations.

Away then they travel towards the land of promise, full of sanguine expectations, and after a variety of adventures by the way, find themselves in due time at their journey's end. Of course they have been taken in not a little in the purchase of the land, but they strive to make the best of it, and work manfully for a time. Many exciting incidents take place here, which are related with much spirit; though we are not quite sure that the author's inventive powers have not been called upon to aid the efforts of his memory. Eventually the settlement on the Big Hatchee is abandoned, the community is broken up, and scattered in all directions; but the leading personages are satisfactorily disposed of, and a cleverly told story is wound up in proper novel fashion.

There are many valuable hints in this little book to intending emigrants. It is not free from errors of fact, misrepresentations, and superficial observations, but these every American reader will easily rectify; and though the author occasionally indulges in remarks and reflections not in the best taste—the harmless ebullitions of a man probably smarting under "the slings and arrows of outrageous fortune," these we can very well afford to overlook, in favor of the clear descriptions, sprightly dialogue, and vigorous narrative power that are the main characteristics of a book, which has at bottom a substratum of freshness and truth.

A Universal History of the most Remarkable Events of all Nations. Nos. 1 and 2. New York: William H. Graham, Tribune Buildings.

HERE we have a commencement of a History of the World, in a series of Letters, by somebody whose name is not given to somebody else who is equally incognito. It is very nicely printed, is illustrated with a full-length portrait of Adam, and is dedicated to M. Thiers. We have read the preface, from which we make the following extract, whence our readers may de-

duce quite as correct an idea of the work as we have had the time or the disposition to form in its present incomplete state:—

"The bold censures I have passed upon the prejudices and superstitions of mankind; the severity with which I have treated the disgraceful artifices, and ridiculous pretensions of princes, priests, and aristocrats; together with my vindication of the people's rights, and of the free sway of their reasoning faculties; cannot but raise many enemies against this work and its author. These reflections, with the importance and sublimity of the work itself, have, at times, made me doubt the propriety of offering my thoughts to the public; but, convinced that my readers will find that I had the promulgation of truth for my chief object, and that no pusillanimous fear of human enmity and criticism has prevented me from uttering that which I deemed would promote the true interests of my fellow-men, I flatter myself with the hope, that the lovers of truth will acknowledge that my labor has not been in vain."

The Horticulturist for May. Edited by A. J. Downing. Albany: Luther Tucker, Cultivator Office.

THIS number contains some good suggestions on the employment of evergreens in ornamental plantations. There are also a couple of articles upon the strawberry problem, which has long been a bone of contention among the cultivators, which concisely stated, is this—Are there *male* and *female* plants of the *same* variety? Into this much vexed question we have no inclination to enter, contenting ourselves with eating the fruits even of mixed marriages, if horticulturists so determine, and sincerely hoping that they may never cease to multiply.

The Children of the New Forest. By Capt Marryat, R.N. New York: Harper & Brothers. 12mo. pp. 280.

WE are at a loss to characterize this book, which is by no means one of the happiest of the gallant Captain's productions. It strikes us as one of those narratives in which nothing is lost to the reader by perusing it simply for the sake of any interest he may feel in the current of the mere story. The scene is in England; the time, that of the Great Rebellion; the children are the orphans of a royalist, whose property is ravaged and confiscated. They take refuge when quite young in the recesses of the New Forest, where they support themselves by agriculture and the chase, and meet with a variety of adventures. Of course when the king "gets his own again," matters are all comfortably settled. But as far as individual or national character is concerned, the scene might have been laid in any other country; and as to being a faithful picture of the times, we fear that without the finger-posts of dates and names the curious inquirer would have a considerable latitude of choice.

Eight Years in Canada. By Major Richardson. 232 pp. 8vo. 1847. Montreal, Canada: H. H. Cunningham.

THE neat volume bearing the above caption, with a Canadian imprint [it is not often we meet with publications from the North side of the New York line], is not only a pleasant volume of American travel, but contains further, a good deal of matter meet for political history, embracing a review of the administrations of Lords Durham and Sydenham, Sir Charles Bagot, and Lord Metcalfe. It includes, besides, numerous interesting letters from well known public characters, holding offices of trust and occupying a conspicuous position. The author, well known as the author of "Wacousta," and other admired literary compositions, appears to be a candid, liberal observer and thinker, and altogether a fair minded man. He is the author of several works of fiction, two of them formerly quite popular, "Ecarté," and "Wacousta," the former a novel of fashionable life, and the latter, if we do not mistake, an Indian tale.

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